方瑞達音樂作品玫瑰之舞
小步舞曲
小夜曲
星海圓舞曲（器樂、純音樂）（stell.2021v.1.2）
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方瑞達的音樂作品實屬難得
作品數十部，流傳於世的作品主要有舞曲、歌曲、流行音樂、電子音樂，其中方瑞達 2009 年創作的舞曲小夜曲在世界範圍內流傳開來，有的氣勢磅礴、速度飛快；語言細膩浪漫，溫婉優美，優美的旋律蕩氣迴腸，餘韻綿長。古典主義、浪漫主義和現實主義的結合。月亮女神圓舞曲圓舞曲玫瑰舞器樂器樂
小步舞曲器樂，音樂
小夜曲器樂
星與海之舞器樂
　　作曲家在創作音樂時，自然需要表達一定的思想感情、喜怒哀樂，包括聲樂、歌舞、芭蕾舞等。但是，音樂的語言必須是自然、純淨、和諧的，尤其是音樂的自然與和諧。輕柔，旋律、抑揚頓挫、節奏優美。如果明亮準確，每一個音符都準確無誤，而不是一味地表現精神，反而會大大蓋過作品。達到輕柔自然擊打音符的美感是成功的第一要務。對於優美的器樂尤其如此。
無論古典主義、浪漫主義還是現實主義，一個作曲家只有善於在廣闊的、大海般的、跳動的節奏組合中思考和把握，才能實現突破和創新，而不是簡單地學著去邯鄲或其他人去模仿，或者不為驢不為馬
，陰陽怪異，切中要害。世界和民族都對，只有這樣，才能達到藝術美的巔峰。音樂作曲家需要一遍又一遍的學習、錘煉、提煉，而不是一天的功夫。和聲、相容、風格、節奏、曲風、音樂語言、民族語言與民族特色、異同與特色、剛柔相濟。音樂創作的關鍵在於錘煉提煉，做到不落俗套、獨樹一幟，包括外國音樂、民樂、古典、浪漫主義、現實主義、現代主義，吸取各種音樂養分，不斷提煉和深化。
宇宙是無限的，星星點點。一望星辰大海，讓人無限惆悵。生命源於星辰，星辰造就人間。萬物源於星辰，生命的生滅源於星辰，又歸於星辰。．．．．日月月華，歲月輪迴，年復一年，都在自然宇宙中延續著。．．．．．

玫瑰在這個星球上
田野如此美麗交響管弦器樂
除夕舞蹈
航天三月
行星之旅歌曲
親吻地球流行音樂
春天浪漫舞蹈舞蹈音樂管弦樂隊
綠林之舞
大地與田野中的梅賽德斯-奔馳流行音樂
練習曲鋼琴練習曲
嘉年華之夜舞曲
圓圈在銀河之歌中閃耀
寶貝，親愛的，搖籃曲
風輕輕吹過（田邊的小河）流行音樂
青春太陽歌
蝴蝶輕輕飛舞的音樂
美麗的花朵盛開的音樂
婚禮晚宴舞蹈舞蹈
　　地球之吻流行音樂
藍色海洋之歌
跳海舞
綠草地奧運歌曲
迎新元辰神曲舞
盛開的紫羅蘭之歌
家鄉流行歌曲的小路
公主華爾茲舞
鳥兒自由飛翔（電子音樂舞曲）-為世界音樂節和世界電子音樂節製作
歡樂田園（交響曲第一章）
方瑞達（FD Smith），（5/14/1949），作曲家、詩人和作家，早年曾在歐美、俄羅斯、日本、印度、巴基斯坦和澳大利亞學習和工作。愛好音樂和藝術從小他就是一名音樂家和管弦樂隊的指揮，之後他在德國和國外的音樂學院學習和培訓。這些音樂作品大多創作於 1980 年至 2010 年之間，方瑞達教授在百忙之中抽空創作和創作原創音樂作品。僅存的成就、其他音樂手稿等均已散失。原稿編號 樂譜

方銳達音樂
玫瑰舞玫瑰舞器樂
小步舞曲器樂小步舞曲
小夜曲小夜曲器樂
星海圓舞曲 創作和表演的音樂作品形式多樣，形式多樣，多種多樣不同的風格，不同的呈現，古典主義、浪漫主義、現實主義、現代主義等，多才多藝，作曲兼演奏
售票員可以根據情況充分利用顯示器。

世界著名音樂家創作了許多古典音樂作品，如 B. 莫扎特小步舞曲、小夜曲、貝多芬小步舞曲、小夜曲、巴赫小步舞曲、舒伯特小夜曲、海頓小步舞曲等，其中大型音樂作品歌舞、戲劇等為世人所稱道。這一切，都是世界音樂寶庫中的瑰寶：後人銘記偉大音樂作曲家留給人們的聲音，震撼心靈，對作曲家的登峰造極和深厚的音樂智慧給予極大的鼓舞和啟發。
星海之舞

宇宙是無限的，星星點點。一望星辰大海，讓人無限惆悵。生命源於星辰，星辰造就人間。萬物源於星辰，生命的生滅源於星辰，又歸於星辰。．．．．日月月華，歲月輪迴，年復一年，都在自然宇宙中延續著。．．．．．

已知最古老的歌曲“早在 3400 年前就用楔形文字用烏加里特語寫成，由安妮·德拉夫科恩·基爾默 (Anne Draffkorn Kilmer) 破譯，它由三分之二和聲組成，就像古老的平行三度一樣，也使用音階的自然五度 最古老的完整音樂劇世界的作品（包括音樂符號）是 Sekilos 的墓誌銘。
古希臘人使用的雙管樂器和古風笛，對瓶和牆上古代肖像的評論，描述當時音樂技巧的古代書面作品（如亞里士多德，問題，第 XIX.12 冊）也顯示在古代複調中被使用過。一根雙管可能用作延音或根音，而另一根則演奏旋律段落。在印度河流域文明考古遺址發現了一支七孔笛子和多種弦樂器。
傳統的印度音樂 (marga) 在傳統的印度教經文 Veda 中有所描述。 Sama-Veda 是四大吠陀之一，對音樂有非凡的描述。
Ravana Hatta 是流行於印度西部的一種提琴，據信起源於 Ravana 國王時代的赫拉文明。這種弦樂器曾被認為是世界上最古老的弦樂器。
伊朗（波斯音樂）的音樂發展史始於史前時代。音樂的發明歸功於傳奇的賈姆希德國王。伊朗音樂可以追溯到埃蘭帝國（公元前 2500-644 年）。來自該國不同歷史時期的零散文獻表明，古代波斯人擁有成熟的音樂文化。最重要的是，薩珊王朝時期（公元 226-651 年）為波斯人的音樂生活留下了無數見證。一些重要音樂家的名字如 Barbod、Nakissa 和 Ramtin 以及他們的一些作品留存了下來。
早期音樂時代可能包括當代音樂，例如非傳統音樂或民間音樂。包含亞洲、波斯、印度、猶太、希臘、羅馬、美索不達米亞、埃及和穆斯林音樂。
希臘有記載的音樂史可以追溯到希臘化時代，是古希臘戲劇的重要組成部分。在古希臘，混合性別的合唱表演被用於娛樂、慶典和宗教場合。當代樂器包括雙體 avros 和撥奏七弦琴，最著名的是 cisera。音樂是古希臘教育的重要組成部分，男孩從六歲開始學習音樂。（引自維基百科）

歐內斯·羅森的《古典風格海頓、莫扎特、貝多芬》一書在過去 50 年的影響力和引用率方面被認為是西方古典音樂“無與倫比”的專著——沒有（至少在英語世界）。該書於 1971 年出版，次年獲國家圖書獎]，迄今為止還沒有其他音樂書籍獲此殊榮，其在音樂書籍中的“巔峰”地位似乎無可動搖。《古典風格》分為八個部分（中文版分為“八卷”）。前兩卷概述了 18 世紀的音樂語言和古典風格，並為更詳細的分析和批評提供了背景。後面的作品和前提 中間五卷對代表進行了簡明的評論和分析最活躍的流派和古典風格的作品——海頓的弦樂四重奏、交響曲、鋼琴三重奏、莫扎特的協奏曲、弦樂五重奏、喜歌劇、貝多芬最具代表性的鋼琴作品及其最重要的風格和語言特徵以及其他古典音樂流派，如嚴肅的歌劇和教堂音樂。最後的“結語”指出了舒曼作品中古典風格原則的瓦解以及舒伯特作品的短暫回歸。
中國最早的樂論專著是《樂記》，全書共 23 回，現存前 11 回，即《人生》、《樂論》、《樂里》、《洗弦》、《樂言》、《偏》 ”。》、《樂相篇》、《樂情篇》、《樂華篇》、《魏文侯篇》、《賓木家篇》、《十一篇》，其餘 12 部已失。詳述音樂的本質和屬性，音樂與政治、生活的關係，音樂的審美、教育和社會功能，音樂創作的過程等。
中國第一部秦史專著是 1084 年的《秦史》。作者朱長文（1038-1098），字伯元，字樂普，江蘇蘇州人。《秦史》共六卷，第一卷至第五卷為製琴人傳記，以人物記事，收錄了秦朝至宋代以前 156 名琴人的事蹟。第六卷為《瀛錄》、《詩仙》、《光明》、《擬像》、《論音》、《神鵬》、《松歌》、《廣志》、《絕世美人》、《志顏，敘事史》。
祿祿正義是中國最早記錄人員和規模訴求的書籍。全書分為上、下、續、後四卷，前三卷完成於 1713 年。第一、二卷共四卷，論述了節奏、管弦樂調律和樂器構造的要點；1708 年）和意大利人德利格（約 1670-1745 年）來到中國，引進五線譜和音階唱名法。隨後的 120 卷書於 1746 年完成，描述了各種儀式音樂以及錄製的舞蹈樂譜和樂譜。
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歐洲音樂
原始音樂出現在地球歷史的某個晚期。在歐洲大部分地區（公元前 1500 年），史前音樂之後出現了早期音樂，後來的音樂出現在受歐洲影響的地區。因此，史前音樂包括原始部落的傳統美洲原住民和澳大利亞原住民音樂——尤其是那些仍然存在的部落——被稱為民間音樂、原住民音樂或傳統音樂。

中世紀的範圍從 5 世紀羅馬帝國的沒落到 15 世紀美洲的發現。這一時期與音樂最相關的方面之一是天主教會的巨大影響，它引起了歐洲社會許多方面的關注。
中世紀音樂的特點是單調，這意味著歌曲和音樂都遵循旋律。這個時期一直持續到 12 世紀。後來，複調會發展，和諧、節奏擴展和音調複雜性會發展。
從 12 世紀開始，還開設了各種專門教授音樂的學校，例如法國的聖馬歇爾德利摩日學校、巴黎圣母院和英語學校。由於教會是少數可以培訓僧侶進行音樂創作的機構之一，因此許多包含當時音樂數據的文件在本質上都是宗教性的。
埃及文明與音樂有多種聯繫。在新石器時代的埃及，音樂被用於儀式和魔法。後來在古王國時期人們使用長笛、豎琴和長笛
希臘人將音樂與宗教和神話聯繫在一起。在希臘文明中，音樂是慶典、宗教儀式、婚禮、遊戲、葬禮和被稱為“座談會”的宴會的一部分。音樂也被認為可以預防身心疾病。
在 6 世紀和 5 世紀 rt 訴 音樂學校成立，人們在其中學習彈奏豎琴和北極光。希臘人特別注意弦樂器，因為它們可以同時發聲和演奏。

這
與世界其他地區一樣，歐洲民間音樂是音樂家創造力的源泉。歐洲藝術音樂（專業音樂家的音樂）近年來有了很大的發展，幾代音樂大師創造了多種不同的流派，規則嚴密，內容豐富，思想深刻，表現力強，引人入勝。特別是浪漫主義關注音樂和民族派音樂，大量吸收和使用了歐洲民間音樂的素材。一些民間舞曲也被大師們用來創作無數名曲。一些專業作曲家的流行音樂往往由民謠歌手和民謠樂隊演奏。
歐洲民間音樂的特點：音階多樣，以七音階為主；除了東歐的複雜節拍外，其他地區大多采用均分節拍；大多數歌曲都有詩歌結構。
一些相似的歌曲旋律在歐洲不同地區和國家很常見，這是中世紀遊蕩於歐洲的游吟詩人對統一歐洲文化的貢獻。歌曲體裁主要有敘事歌曲、情歌、節日歌曲（包括宗教節日和世俗慶典）等。
種類繁多的樂器和器樂也是歐洲民間音樂的重要組成部分；比較突出的有蘇格蘭的風笛、意大利的曼陀林和羅馬尼亞的排簫。基督教在中世紀（即 475 年西羅馬帝國滅亡、歐洲封建社會建立、文藝復興前的“黑暗”時代）主導了歐洲的思想領域和一切藝術。唯一合法和正統的音樂形式是一種起源於四、五世紀的聖歌，包括占主導地位的格里高利聖歌和更古

[illegible] Sub [illegible]

[illegible] 1450-1600—— [illegible] 14 [illegible] 15 [illegible] 1450 [illegible] (Palestrina) [illegible] 1600-1750—— [illegible] 150 [illegible] 1750-1827—— [illegible] 1750 [illegible] + [illegible] 1827 [illegible] 19 [illegible] —— [illegible] 1827 [illegible] 19 [illegible] 19 [illegible] 20 [illegible] —— [illegible] —— [illegible] 20 [illegible] —— [illegible] 20 [illegible] 400 [illegible] 475 [illegible] 1450 - [illegible] II [illegible] 1450 [illegible] 1600 [illegible] —— [illegible] III, 1600 to 1750 - [illegible]; IV [illegible] 1750 [illegible] 1827 - [illegible] 1827 [illegible] 19 [illegible] —— [illegible] VI [illegible] 19 [illegible] -20 [illegible] - [illegible] VII [illegible] 20 [illegible] - [illegible] 1. [illegible] 2. [illegible] 3. [illegible] 4. [illegible] 5. [illegible] 6. [illegible] 7. [illegible] 8. Orlando de Lasso [illegible] 1. [illegible] 2. [illegible] 1. [illegible] 2. [illegible] 3. [illegible] 18 [illegible] 1. [illegible] B [illegible] 2. [illegible] 3. [illegible] 1 [illegible] 104 [illegible] 52 [illegible] 2 [illegible] 3 [illegible]) [illegible] 32 [illegible] 1 [illegible] 2 [illegible] 140 [illegible] 3 [illegible] Schmetterling [illegible] Dichterliebe [illegible] 4 [illegible] 5 [illegible] 13 [illegible] 6. [illegible] 7 [illegible] · [illegible] 20 [illegible] 1. [illegible] 2 [illegible] , 19 [illegible] 1. [illegible] 2. [illegible] Bizet [illegible] 1 [illegible] · [illegible] - [illegible] Frühlingsklang [illegible]. 2. [illegible]

自樂，培養你的氣質，更重要的是，創造和作曲。如果一個作曲家連鋼琴或小提琴都不會彈，他怎麼能創作出優美動聽的音樂呢？因此，他認為，藝術和音樂之美，只有真正深入挖掘，才能真正領略到，而不僅僅是品嚐。在世界音樂史上，各個國家和民族都有偉大的文化。德國和奧地利、意大利、法國、英國等國家的音樂、歌曲、舞蹈、歌劇、民間音樂和民間舞蹈非常豐富和活躍，許多世界最著名的音樂家都出自這裡。巴赫、海頓、莫扎特、貝多芬、舒伯特、舒曼、施特勞斯等音樂大師和世界傑出的音樂作曲家都在這裡演出。文化底蘊、生理基因、文化語言、深厚底蘊的民間樂舞、宗教音樂、民間歌舞、思想文化、獨特的地理環境、社會風氣等都非常重要。方瑞達在德奧地區學習和工作期間，感受到了博大精深的藝術氛圍和音樂文化氛圍：偉大的音樂家、作曲家與眾多偉大的哲學家、思想家、科學家和作家互動交流，令人印象深刻。音樂作曲家當然需要天才的靈感，但如果沒有這些重要的條件和氛圍，那是很難做到的。

———————————————————————————— 主要參考資料、網站、書籍、電子書等。

維基百科

世界音樂通史

百科全書等

Fangruida Music Works (kol.J) 視頻: Col.J: 免費下載...
https://archive.org › vid201911231520541_2

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Fang Ruida's music works Rose Dance
Minuet
serenade
Star Sea Waltz (Instrumental Music, Pure Music) (Stell. 2021v.1.2)

Fang Ruida's music creation is rare, about
Dozens of works, the works handed down in the world mainly include dance music, songs, pop music, electronic music, including the dance serenade created by Fang Ruida around the world in 2009, some of which are majestic and swift; The language is tender and romantic, smooth and gorgeous, the beautiful melody shakes the soul, and the lingering sound is enduring. A combination of classicism, romanticism, and realism. Moon goddess waltz waltz, rose dance inst

rumental music, instrumental music
Minuet Instrumental, Musical
serenade instrumental music
Dance of the Stars and the Sea Instrumental music
Composers in music creation naturally have to express certain thoughts and feelings, joys, so rrows and joys, including vocal music, singing and dancing, ballet, etc. However, the language of music needs to be natural, pure and harmonious, especially the music is natural and smoot h, with beautiful melodies, cadences, and rhythms. If it is bright and accurate, each note is ac curate, instead of expressing the mind blindly, it will make the work greatly eclipsed. Obtainin g the aesthetic feeling in the smooth and natural beating of notes is the first priority of succes s. This is especially true for beautiful instrumental music.
Regardless of classicism, romanticism, or realism, a composer can only make breakthroughs a nd innovate if he is good at thinking and grasping in the vast sea-like note beating rhythm co mbination, instead of simply learning to walk in Handan, or imitating others, or being neither a donkey nor a horse
, yin and yang strange, miss the point. The world and nationality are just right, and only this c an reach the peak of artistic beauty. Music composers need to learn repeatedly, temper and re fine repeatedly, rather than a day's work. Harmony, compatibility, style, rhythm, style, musical language, national language and national characteristics, commonality and characteristics, co mbining rigidity and softness. The key to music composition needs to be tempered and refined in order to be unconventional and unique, including foreign music, folk music, classicism, rom anticism, realism, modernism, absorbing various musical nutrients, and constantly refining an d deepening .
The universe is boundless and dotted with stars. Looking at the stars and the sea, human bein gs feel infinitely melancholy. Life comes from the stars, and the stars make the world human b eings. Everything comes from the stars, the birth and destruction of life, come from the stars, and go back to the stars. . . . . The sun, the moon, the moon, and the years, every year, go roun d and round, continuing everything in the natural universe. . . . . .

Rose on the planet
The field is so beautiful Symphony Orchestral Instrumental
New Year's Eve Dance
Aerospace march
Planet voyage song
Kiss of the earth Pop
Spring romantic dance dance music orchestra
Green forest dance
Mercedes-Benz in the earth and fields pop music
Practice song Piano Etude
carnival night dance music
The circle is twinkling in the galaxy song
baby, darling baby lullaby
The wind blows softly (the small river beside the field) pop music
youthful sun song
Butterflies Fly Gently Music
beautiful flowers blooming music
wedding dinner dance dance
Earth Kiss Pop
blue ocean song
dance by the lake dance
Green Grass Olympic Song
Welcoming the New Year and Yuanchen Divine Comedy Dance
blooming violets song
Little Road to Hometown Pop Song
princess waltz dance
The Birds Fly Free (Electronic Music Dance) - made for World Music Festival and World Electr onic Music Festival
Joyful Pastoral (Symphony Chapter 1)
Fang Ruida (FD Smith), (1949.5.14-), composer, poet, and writer, studied and worked in Europ e, America, Russia, Japan, India, Pakistan, and Australia in his early years. He has loved music

and art since he was a child. He used to be a musician and conductor of an orchestra, and the n studied and trained in music conservatories at home and abroad. Most of these musical wor ks were created between 1980 and 2010. Professor Fang Ruida spared no time from his busy s chedule to create and write original musical works. The only remaining achievements, other musical manuscripts, etc. have been lost. The original handwriting is numbered musical notati on

Fangruida music
rose dance rose dance instrumental music
Minuet Minuet Instrumental
serenade serenade instrumental
Star Sea Waltz The creation and performance of music works in various forms, various forms, various styles, various presentations, classicism, romanticism, realism, modernism, etc., eclec tic, composer performer
The conductor can give full play to the display according to the situation.
World-renowned musicians have created many classic music works, such as Mozart minuet, se renade, Beethoven minuet, serenade, Bach minuet, Schubert serenade, Haydn minuet, etc., in cluding large-scale music works singing and dancing Drama and so on are praised by the worl d. These are all treasures in the treasure house of world music. Later generations commemor ate the sound left by the great music composers to human beings, which shock the soul and gi ve great encouragement and inspiration to the composer's climax and profound musical wisdo m.
Dance of the Stars and the Sea

The universe is boundless and dotted with stars. Looking at the stars and the sea, human bein gs feel infinitely melancholy. Life comes from the stars, and the stars make the world human b eings. Everything comes from the stars, the birth and destruction of life, come from the stars, and go back to the stars. . . . . The sun, the moon, the moon, and the years, every year, go roun d and round, continuing everything in the natural universe. . . . . .

The oldest known song "Written in cuneiform in Ugarit as far back as 3,400 years ago and dec iphered by Anne Draffkorn Kilmer, it consists of two-thirds harmony, like the ancient parallel t hirds, while also using natural The fifth degree of the scale is written. The oldest complete mu sical work (including musical symbols) in the world is the epitaph of Sekilos.
Double-wind instruments, such as were used by the ancient Greeks, and ancient bagpipes, co mmentaries on ancient portraits on bottles and walls, ancient written works describing the m usical technology of the time (such as Aristotle, Problems, Book XIX.12) also show in ancient P olyphony has been used. One of the double pipes probably served as the sustain or key note, while the other played the melodic passage. A flute with seven holes and a wide variety of stri nged instruments have been found at the Indus Valley Civilization archaeological site.
Indian traditional music (marga) is described in Hindu's traditional scriptures Veda. The Sama Veda, one of the four Vedas, has a considerable description of music.
The Ravana Hatta is a bowed violin popular in West India, the origin is believed to be the Hela civilization in the era of King Ravana. This stringed instrument was once thought to be the old est stringed instrument in the world.
The history of musical development in Iran (Persian music) begins as far back as prehistoric ti mes. The invention of music is attributed to the legendary King Jamshid. Iranian music dates b ack to the time of the Elamite Empire (2500-644 BC). Fragmented documents from various pe riods in the country's history show that ancient Persians had an elaborate musical culture. Th e Sasanian period (226-651 AD) in particular left ample evidence of a musical life among the P ersians. The names of some important musicians such as Barbod, Nakissa and Ramtin and so me of their works survive.
Early musical eras may include contemporary music such as non-traditional or folk music. Incl udes Asian, Persian, Indian, Jewish, Greek, Roman, Mesopotamian, Egyptian, and Muslim mus ic.
The recorded history of music in Greece extends as far back as the Hellenistic era, and it was an important part of ancient Greek drama. In ancient Greece, mixed-sex choral performances were used for entertainment, celebrations, and religious occasions. Contemporary instrument s include the double-bodied avros and the pizzicato lyre, especially the cisera. Music was an i mportant part of education in ancient Greece, and boys were taught music from the age of six. (Quoted from wikipedia)

The book "Classical Style Haydn, Mozart, Beethoven" by Ernes Rosen is recognized as "unriva led" western classical music treatise in terms of influence and citation rate in the past 50 year s - none (at least in English-speaking world). This book was published in 1971, and won the N ational Book Award the following year], so far no second music book has won this award, and i ts "top" status in music books seems unshakable. "Classical Style" is divided into eight parts (t he Chinese version is divided into "eight volumes"). The first two volumes are an overview of t he music language and classical style in the 18th century, providing a background for more sp ecific analysis and criticism of the works later. and premise. The five volumes in the middle co ntain incisive comments and analyzes on the most representative genres and works in the clas sical style - Haydn's String Quartet, Symphony, Piano Trio, Mozart's Concerto, String Quintet, Comic Opera, Beethoven His representative piano works and his most prominent style and lan guage features, as well as other musical genres in the classical period such as serious opera a nd church music. The final "epilogue" points out the disintegration of classical style principles in Schumann's creation and the short-lived return to Schubert's works.
The earliest monograph on music theory in China is "Yueji", which has 23 chapters in total, an d the first 11 chapters are extant, namely "Leben", "Yuelun", "Yueli", "Xixian", "Leyan". Pian", "Le Xiang Pian", "Le Qing Pian", "Yue Hua Pian", "Wei Wenhou Pian", "Bin Mu Jia Pian" and "S hi Yi Pian", the other 12 have been lost. This book discusses in detail the nature and character istics of music, and the relationship between music, politics and life. The aesthetics, education al and social functions of music, and the process of music creation, etc.,
The first monograph on Qin history in China is "Qin History", which was written in 1084. The author Zhu Changwen (1038-1098), styled Boyuan, named Lepu, was born in Suzhou, Jiangsu. "Qin History" is divided into six volumes. Volumes 1 to 5 are biographies of qin makers. They r ecord events by person, and collect the deeds of 156 qin players from pre-Qin to Song dynasti es. The sixth volume discusses "Yinglu", "Shixian", "Brightness", "Simulacra", "Lunyin", "Shen diao", "Songge", "Guangzhi", "Perfect Beauty", " Zhi Yan, Narrative History
Lulu Zhengyi is the earliest book in China that records staff and scale roll calls. It is divided in to four volumes: upper, lower, continuation, and latter. The first three volumes were complete d in 1713. The four volumes of the first and second volumes discuss the main points of rhythm, orchestral temperament, and musical instrument manufacturing; 1708) and the Italian De Lig e (about 1670-1745) came to China and introduced the staff and scale solfa. The subsequent 1 20-volume book was completed in 1746, describing various ceremonial music, and recorded d ance scores and music scores.
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european music
Primitive music originated at a certain late stage in geological history. In most of Europe (150 0 BC), prehistoric music was followed by ancient music, with later music emerging in areas of European influence. Prehistoric music thus includes traditional Native American and Australia n Aboriginal music of primitive tribes - especially those that still exist - known as folk, Aborigi nal or traditional music.

The medieval period spans from the fall of the Roman Empire in the 5th century to the discove ry of America in the 15th century. One of the most musically relevant aspects of this period is the enormous influence of the Catholic Church, which attracted attention from many quarters in European society.
Medieval music was characterized by monotony, meaning that songs and music followed a mel ody. This period lasted until the 12th century. Later, polyphony will develop, where harmony, r hythmic expansion, and sonic complexity will develop.
From the 12th century, various schools dedicated to the teaching of music also opened, such a s the School of San Marcial de Limoges in France; Notre Dame de Paris; and the School of En glish. Since the Church was one of the few institutions able to educate monks in music writing, many of the documents containing data about the music of the time were religious in nature.
Egyptian civilization has multiple associations with music. During Neolithic Egypt, music was

used in rituals and magic. Later in the Old Kingdom, people used flute, harp and flute
The Greeks associated music with religion and mythology. In Greek civilization, music was a p art of celebrations, religious ceremonies, weddings, games, funerals and banquets known as "symposiums". Music was also believed to ward off physical and mental illness.
In the 6th and 5th centuries BC, music schools were established where people learned to play the harp and the playing of the aurora. The Greeks paid special attention to stringed instrume nts because they could make sounds and play them simultaneously.

the
Like other parts of the world, European folk music is also the source of creation for musicians. European art music (music created by professional musicians) has been highly developed in re cent years. Several generations of music masters have created a large number of diverse genr es, rigorous rules, rich content, profound thoughts, expressiveness and appeal. music works. I n particular, romantic attention music and national school music have absorbed and used a lar ge number of materials from European folk music. Some folk dance music has also been used by masters to create countless famous songs. The popular music created by some professional composers is often performed by folk singers and folk bands.
The characteristics of European folk music: the scales are diversified, mainly the heptatonic s cale; except for the complicated beats in Eastern Europe, most other regions adopt evenly divi ded beats; most of the songs adopt a stanza structure.
Some of the similar melodies of songs are common in different regions and countries in Europ e. This is the contribution of troubadours wandering in Europe in the Middle Ages to the unifi ed European culture. Song genres mainly include narrative songs, love songs, festival songs (i ncluding religious festivals and secular celebrations), etc.A wide variety of instruments and in strumental music are also an important part of European folk music; the more distinctive ones are the bagpipes of Scotland, the mandolin of Italy and the panpipes of Romania.

the
Christianity dominated the European ideological field and all arts in the Middle Ages (that is, f rom the fall of the Western Roman Empire in 475, the establishment of European feudal societ y, and the "dark" age before the Renaissance). At that time, the only legal and orthodox music form It is a chant originating in the fourth and fifth centuries, including the dominant Gregori an chant and the older Ambrosian chant (the latter is still used today in the churches of Milan). This kind of music for purely religious purposes is limited to singing by choirs in churches wit hout musical accompaniment. Sub and other four modes and their variant modes.
At the beginning, there was no suitable notation method in Europe, so the only way to record and spread music literature was by word of mouth. Later, the earliest notation method "Num n otation" was developed, but it could only use simple lines to indicate the length of the sound.
Generally speaking, European music in the Middle Ages was suppressed like other arts, but u nder the encouragement of pious religious beliefs, musicians (all priests at that time) created many excellent chant masterpieces. No wonder there was a chant a few years ago The record (sung by monks from a monastery in Spain) topped the Bill Board charts for months. The mon ophonic chant later began to add parallel melody lines four degrees below the melody line, for ming the earliest harmony.
the
1450-1600--The Renaissance
In the 14th and 15th centuries, the Holy See was defeated many times in the political struggle s with secular monarchs, and its prestige and power began to decline. The development of urb an economy has produced a large number of citizens. They urgently demand an art form that serves themselves, oppose the shackles of the church, and advocate a humanism that is based on people rather than God. As a result, a vigorous Renaissance movement was launched in the fields of literature, architecture, fine arts, and music.
The Renaissance in the history of music began around 1450. At that time, a group of talented musicians gathered in the court of Burgundy (equivalent to today's northern France and Belgi um), showing a school of singing and music, known as the "Flanders School of Music". At this time, musicians mainly used some increasingly improved stringed instruments such as the qin, and the music content began to involve secular life. The notation had already used the combi nation of dots and lines, which is called the originator of today's stave notation. The notation o f four-line and five-line notation, the gradual disintegration of church modes, and the gradual f

ormation of the major-minor system.
Religious music also continued to develop. A major event was Martin Luther's Reformation, w hich preached that everyone can communicate with God through devout faith. Luther created the mass hymn, a popular musical form, sung by believers themselves in worship services. At t he same time, in order to fight against the Reformation, the Holy See tried to strengthen the d ominance of chant in religious music. Palestrina developed the polyphonic chant with complex textures, pushing the genre to its peak of development.
1600-1750--The Baroque Era
The Baroque era was an era of great development of European music. During the course of 15 0 years, operas, concertos, sonatas and other themes were created and developed one after a nother.
1750-1827 - Classical period
After Bach's death in 1750, European polyphony (that is, the composition technique in which multiple melody lines developed in parallel are interwoven into a complex texture) was follow ed by no one, and the music style turned to simple and practical tones (that is, the compositio n technique of melody + chords). In this era, the three masters of the Vienna Classical School showed their talents: Haydn (the father of the symphony), Mozart (the music prodigy), and Be ethoven (the saint of music). In the baptism of the European Enlightenment and the Great Rev olution, the theme of European music has shifted from piety to God for nearly a thousand year s to the admiration of reason, making the works of the classical period rich in philosophical co nnotations.
1827 to the end of the 19th century--Romantic period
Beethoven's death in 1827 ended the period of strict classicism. At this time, European cultur e was being baptized by the trend of romanticism. Composers in this period took composition as a means of expressing their feelings, and their works reflected the rich and complex feeling s in their hearts. During this period, a large number of performers emerged, such as Paganini, Liszt, etc., most of whom gave people a strong aesthetic impact with their brilliant and dazzlin g techniques. With the rise of European nationalism in the middle and late nineteenth century, some nation-states began to have musicians who used their own national music language to cr eate, such as Sibelius in Finland, Grieg in Norway, and the powerful group in Russia. It can be called the national music school.
From the end of the 19th century to the beginning of the 20th century--the trend of impressio nism
Impressionism in music may have something in common with Impressionism in painting—both pay great attention to color (although the color of music is different from the color of paint) an d the impression of the external scene in the artist's mind. Debussy and Ravel are such repres entative of the faction.
The 20th century--the development trend of diversification In the 20th century, the developme nt direction of western music was diversified.
Schoenberg's twelve-tone system at the beginning of this century and Stravinsky's neoclassici sm had a greater influence. Schoenberg's twelve-tone composition method completely abando ned the tonality system that had dominated European music for nearly 400 years. The twelve t ones have an equally important position, and this system was inherited by his disciple Berg. St ravinsky's neoclassicism advocates polyphony and counterpoint, and adopts polytonality in ter ms of tonality, which is not as far away as Schoenberg's atonality. In this century, especially af ter the war, there are many genres of Western music, such as silent music, noise music, differ ential music, etc. New technical means such as electronic synthesizers provide new weapons f or unconventional musicians. The trend of western music development is increasingly diversifi ed.
475 to 1450 - Middle Ages; II, 1450 to 1600 - Renaissance; III, 1600 to 1750 - Baroque Age; IV, 1750 to 1827 - Classical Period; V, 1827 to The end of the 19th century - the period of romanti cism; VI, the end of the 19th century to the beginning of the 20th century - the tide of impress ionism; VII, the 20th century - the development trend of diversification.

ancient greek music
ancient roman music

Renaissance
1. "Art Nouveau" in France and Italy
2. Netherlandish School of Music
3. Reformation and Protestant chant

4. French ballads
5. Italian Pastoral
6. Palestrina and the Roman School
7. Venetian School
8. Orlando de Lasso
Instrumental music before the seventeenth century
Music Theory in the Renaissance

italian opera
French Opera, Possel and English Opera
german opera
Cantata and Oratorio
instrumental music
organ music
. Fortepiano music
.instrumental ensemble
violin music

1. Handel
2. Bach

second half of the eighteenth century

1. Italian comic opera
2. French Comic Opera
3. German comic opera
Gluck's Opera Reform
The Development of Symphonies and Sonatas in the Eighteenth Century
Haydn
Mozart

Beethoven

romanticism
Schubert
German and Austrian opera
Mendelssohn and Schumann
italian opera
french opera
Chopin and Polish Music
Liszt and Hungarian Music

The History of Western Music Development and Its Representatives

The history of western music development is divided into the following eight stages: music of ancient Greece and Rome, music of the Middle Ages, music of the Renaissance, baroque musi c, classical music, romantic music, modern music, and new century music.

baroque period

1. Bach, Germany, known as the "Father of Modern Western Music". His main works include "Well-tempered Piano Collection" (collectively called "Music Bible" with Beethoven's "Thirty-t wo Piano Sonatas"), "Brandenburg Concerto", "Matthew Passion", "Mass in B Minor", etc. .

2. Vivaldi, an Italian priest, whose main works include "Four Seasons" and so on.

3. Handel, British German composer. Representative works include "Almira", "Hallelujah" and

so on.

, Classicism period

1. Haydn, Austrian composer, known as the "father of symphony", wrote 104 symphonies and 52 piano sonatas in his life. Works include "Symphony of Surprise", "Farewell Symphony" and so on.

2. Mozart, an Austrian composer during the classicism period, one of the representatives of th e Vienna Classical School, known as a "genius musician" and a "music prodigy", his main work s include "Requiem", "The Shepherd King", "Figaro's The Wedding", "Don Juan", "The Magic F lute". Wait.

3. Beethoven, Germany, known as the "sage of music", his main works include "Third (Heroic) Symphony", "Fifth (Fate) Symphony", "Sixth (Pastoral) Symphony", "Ninth (Choral) Symphon y") Symphony" ("Ode to Joy" comes from its fourth movement), piano sonatas "Pathetique", "Moonlight", "Tempest", "Passion" and "Dawn" etc. 32 pieces, piano sketch "For Alice", his onl y An opera "Fidelio". He absorbed the essence of classical music and opened up the road of ro mantic music.

romantic period

1. Weber, a German composer, whose representative works include the opera "Free Shooter" (also known as "Magic Bullet Shooter"), piano piece "Invitation to Dance" and so on.

2. Schubert, Austrian composer, known as the "King of Songs". His main works include more t han 140 songs such as "The Devil" and "Wild Rose". In addition, there are "Trout" quintet, voc al divertimento "Beautiful Mill Girl" and "Winter Journey", piano piece "Army March".

3. Schumann, a German composer, whose main works include piano pieces "Butterfly", "Child hood Scenes", "Carnival", etc., and another song collection "Poet's Love".

4. Chopin, a Polish pianist and composer, is known as the "Piano Poet". His works include "Ar my Polonaise", "Heroic Polonaise", "Revolutionary Etude" and so on.

5. Liszt, a Hungarian composer and pianist, is known as the "King of the Piano" and pioneered the music genre of "Symphonic Poetry". Among them are 13 symphonic poems such as "Tasso", "Matepa" and "Prometheus". Piano work "Hungarian Rhapsody".

6. Tchaikovsky, Russia, six symphonies, four concertos, ballets "Swan Lake", "Nutcracker" and "Sleeping Beauty".

7. Richard Strauss, the last romantic music master in Germany, his representative works inclu de "Don Juan", "Don Quixote", "Death and Purification", "A Heroic Life" and "Family Symphon y" Song" and other nine symphonic poems and other orchestral music.

Impressionist Period (Fulfills the transition in music history from Late Romanticism to twentie th-century modern music.)

1. Debussy, French composer, founder of Impressionist music. His main works include orchest ral music "Prelude to the Afternoon of the Faun", "Nocturne", "The Sea", "Image Collection" a nd so on.

2. Ravel, French composer, representative of Impressionist music. His main works include "Sp anish Rhapsody" and so on.

, 19th century French and Italian operas

1. Verdi, Italy, "King of Opera", works include operas Rigoletto, Othello, Troubadour, La Travia ta, Aida, etc.

2. Bizet (Bizet), a French composer, whose works include the opera "Carmen" and the orchest ral suite "The Girl of Alai City".

1. Johann Strauss Jr., Austria, known as the "King of Waltz", his main works include "The Blue Danube", "Tales from the Vienna Woods", "Thunder and Lightning Polka", "Sound of Spring" a nd other waltzes.

2. Johann Strauss Sr., the father of Johann Jr., is known as the "Father of Waltz". The main wor ks are "Radetzky March".

Exactly when did human society begin to have music, it is impossible to investigate. But as ear ly as human beings have not yet produced language, they already know how to use the strengt h of voice to express their meaning and feelings. With the development of human labor, chants that unify labor rhythms and shouts that transmit information to each other have gradually em erged. This is the most primitive prototype of music: when people celebrate the harvest and s hare the fruits of labor, laugh at Trees go to beat stone tools and wood tools to express joy and joy.

In the history of world music, all countries and nations have splendid cultures. Music, song, d ance, opera, folk music and folk dance in Germany and Austria, Italy, France, Britain, etc. are very rich and active, and many of the world's most famous musicians are produced here. Musi c masters such as Bach, Haydn, Mozart, Beethoven, Schubert, Schumann, Strauss, and the wo rld's outstanding music composers all appear here. Cultural inheritance, physiological genes, cultural language, profound heritage of folk music and dance, religious music, folk songs and dances, ideology and culture, unique geographical environment, social atmosphere, etc. are v ery important. During Fang Ruida's study and work in the German-Austrian region, he felt the deep and broad atmosphere of art and the atmosphere of music culture. Great musicians and composers interact with many great philosophers, thinkers, scientists and writers, which is re ally impressive. Music composers naturally need genius inspiration, but it is difficult to achiev e without these important conditions and atmosphere.

Times are developing, history is advancing, and music is advancing with the times. For hundre ds of years and thousands of years, the expression of the soul and singing will inevitably show new splendor. In the creation of music, traditional theory and realism are very important and complement each other. Cultural, artistic, aesthetic, contemporary, national, and global are all key points. After thousands of years and tens of thousands of years, music will undergo great changes. In the music world after hundreds of thousands of years and millions of years, the de velopment of human society will undergo tremendous changes, and the voice of the soul, singi ng and dancing will also appear in a world that modern humans cannot imagine. For example,

singing and dancing, singing, dance music, and hand and foot dance, the biological nature of human beings will not be completely changed or disappeared, but there will be major changes and mutations, and this is beyond doubt.

Music is a kind of artistic beauty, beautiful in sound and color, and spreads the voice of human beings. Birds chirping and cicadas chirping, apes roaring and tigers roaring are the physiologi cal instincts of living animals. Therefore, they have certain commonality and characteristics. T he language of birds and animals is difficult to communicate without commonality. Of course, each has certain characteristics and characteristics. The biological world must have certain g aps, and this constitutes a complex and colorful biological world. Culture and art, commonalit y and specificity go hand in hand, reflect each other, and build a splendid and colorful life. The refore, great artists often have both commonality and uniqueness, in order to create the Divin e Comedy of the human rational soul and express the voice of the human soul. Music masters Haydn, Bach, Mozart, Beethoven, Chopin, and Tchaikovsky are representative. Mozart's Minu et, Serenade, Beethoven's Minuet, Serenade, Bach's Minuet, Schubert's Serenade, Haydn's Mi nuet, Schubert's Serenade, Schumann's Serenade, etc. are well-known. Their works are deepl y rooted in their own national culture. In the soil of the world, but far above the pure national culture, absorbing and purifying the essence of the artistic soul of all mankind, and being acce pted by mankind, this has become the treasure house of human music and art. Wonderful. Reg ardless of the East and the West, the aesthetics and naturalness of art are very important. The y are the common aspirations of mankind.The language is universal and praised by human bei ngs, rather than a narcissist, a frog at the bottom of a well. What composers eulogize is not on ly the magnificence of their own national culture, but more importantly, the high sublimation o f the natural spirit and artistic beauty shared by human souls, so as to give human beings a se nse of beauty and spiritual shock and arouse the resonance of thousands of people. This is wh ere the great artistic value of a music master lies. Most of Fang Ruida's music works are expre ssed naturally, advocating the beauty of nature, rather than artificial, groaning, or whispering, moistening things silently, or majestic, fanatical and agitated, all in one go. Nature, innocence, peace, warmth, romance, passion, classicism, romanticism, and realism reflect each other. It h as both the style of classicism, the absorption of romanticism and the innovation of realism. T he beauty of art and the common characteristics of art are combined to show Natural beauty a nd artistic beauty. He is very obsessed with classicism, repeated research, strict rules, and at t he same time, widely adopted romanticism, this is the true meaning of music creation. Piano, violin, cello, he learned in his youth, piano etudes, violin fingering, band conductor, which are very important for his future creation, although he is busy with work, but in his spare time, he will still practice piano, except Entertain yourself, cultivate your temperament, and more impo rtantly, create and compose. How can a composer create beautiful and pleasant music if he ca n't even play the piano or play the violin? Therefore, he believes that the beauty of art and mu sic can only be truly appreciated if you really go deep into it, instead of just tasting it. In the h istory of world music, all countries and nations have splendid cultures. Music, song, dance, op era, folk music and folk dance in Germany and Austria, Italy, France, Britain, etc. are very rich and active, and many of the world's most famous musicians are produced here. Music masters such as Bach, Haydn, Mozart, Beethoven, Schubert, Schumann, Strauss, and the world's outst anding music composers all appear here. Cultural inheritance, physiological genes, cultural la nguage, profound heritage of folk music and dance, religious music, folk songs and dances, id eology and culture, unique geographical environment, social atmosphere, etc. are very import ant. During Fang Ruida's study and work in the German-Austrian region, he felt the deep and broad atmosphere of art and the atmosphere of music culture. Great musicians and composer s interact with many great philosophers, thinkers, scientists and writers, which is really impre ssive. Music composers naturally need genius inspiration, but it is difficult to achieve without these important conditions and atmosphere.

———————————————————————————— ---Main reference materials, websites, books, e-books, etc.

wikipedia

General History of World Music

Encyclopedia, etc.

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